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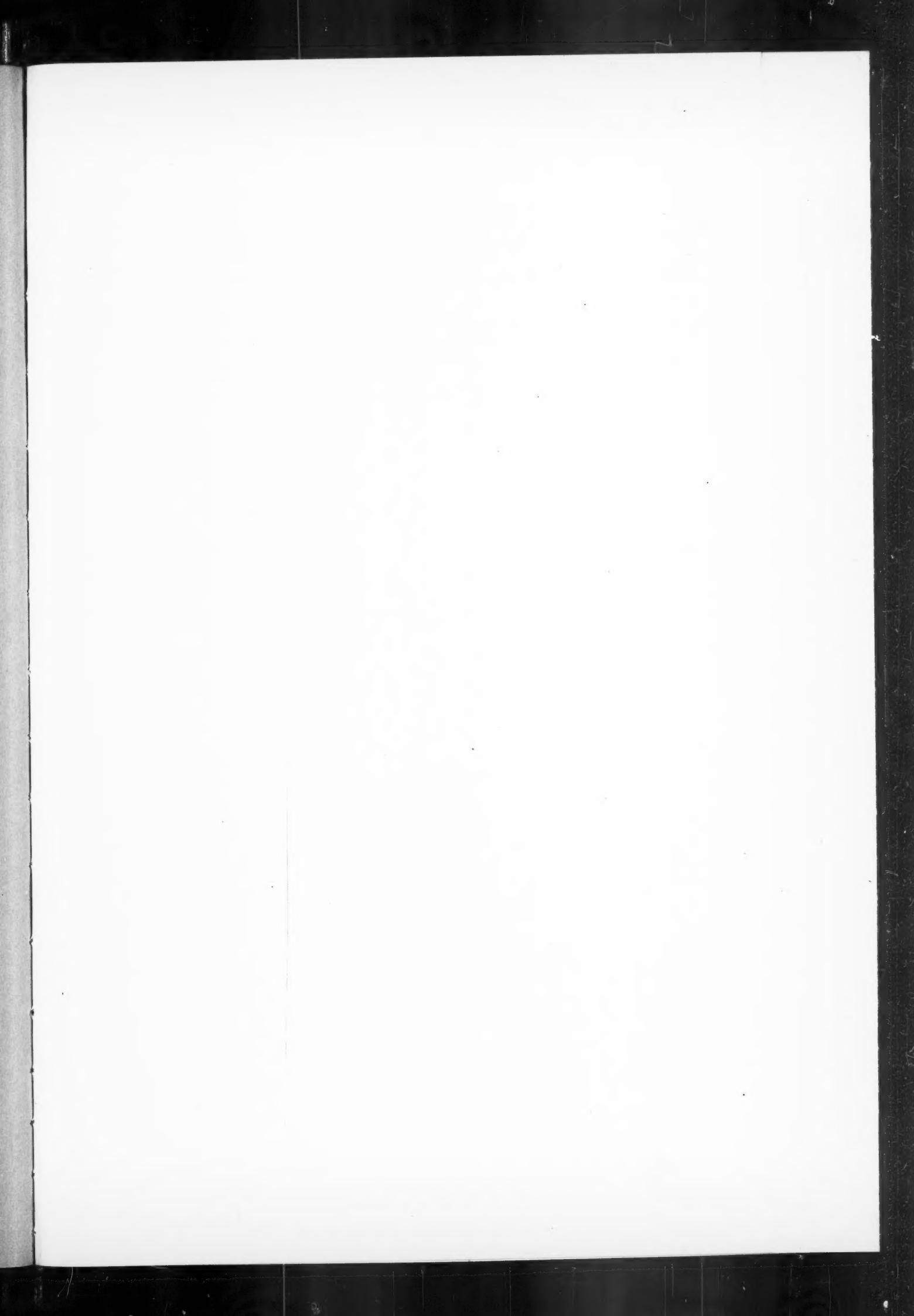
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DUVEEN BROTHERS

**OBJETS D'ART
PAINTINGS
PORCELAINS
TAPESTRIES**

NEW YORK.

PARIS.





FIFTEENTH CENTURY FLEMISH TAPESTRY: T
Collection of Mr. Alexander Hamilton



TAPESTRY: THE TOURNAMENT
Alexander Hamilton Rice



ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME VIII NUMBER II · FEBRUARY MCMXX

A FLEMISH TAPESTRY OF THE EARLY SIXTEENTH CENTURY



HE tapestry here reproduced, forming part of Mr. Alexander Hamilton Rice's collection, comes from the famous mansion of Knole House in the County of Kent, England. It was purchased in 1911, with many other hangings, by the late J. Pierpont Morgan, from which Collection it came to its present owner.

The scene represents a tournament, so frequently depicted in the Gothic and early Renaissance productions. This was then a favourite occupation of noblemen and it was performed by knights on horseback for the purpose of showing their courage and skill in arms. The inventories and accounts of the time often mention hangings representing tournaments. And so for instance, among the tapestries which Philip the Bold, Duke of Burgundy, sent as presents to King Richard II, mention is made of "One pece de tournament . . ." ¹ and the inventory taken in 1422, after the death of King Henry V, also speaks of a Tournament hanging made in Arras.² Mediæval literature is full of these knightly adventures and much was written about the famous "Combat des Trente," "Les Joûtes d'Inglevert," and "Les Joûtes de Saint-Denis," all represented in tapestries.³ Famous also is the treatise on tournaments composed by King René of Anjou about 1450 and whose origin is rather curious to recall. After his defeat at Naples in 1422 he retired to the duchy of Anjou; there while devoting his time to arts and letters he also tried to revive the national institution of Knighthood. It so happened that at that time four noblemen, appealing to an old custom,

¹ THOMSON: *A history of tapestry*, p. 100.

² THOMSON: *A history of tapestry*, p. 163.

³ For more details see GIFFREY: *Les tapisseries du 12e au 16e siècle*, p. 28-30 and THOMSON: *A history of tapestry*, p. 75-76.

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interdicted a passage in Poitou to any lady who should not be accompanied by a knight or a squire ready to break two lances for love of her. King Réné, so famous for his chivalrous manners, was only too glad of the occasion to show his courage and undertook the fight for the love of all ladies and particularly for the love of Jeanne de Laval, his second wife, who was the heroine of all his poems.⁴

These are but few of the many testimonials we find of the knightly exploits in the mediæval period, of which among others, a tapestry in Valenciennes, depicting a Tournament, is a representative example.⁵ The early Renaissance productions also show tournament hangings, and the inventory of Margaret of Austria, dated 1523, mentions six of them. One more example is furnished by the tapestry in the Hamilton Rice Collection.

Here we see two warriors on horseback ready to start the fight in the presence of a king seated on his throne and surrounded by ladies and gentlemen of the Court. The warriors themselves are followed by a numerous suite composed of knights, men-at-arms, standard-bearers, heralds blowing trumpets, and a large assembly of ladies and gentlemen richly dressed and attending the contest. On the horses of the two warriors are seen their emblems, the one at the left showing a crowned heart, the other an earthenware vase, both impossible to identify.⁶ The same uncertainty exists concerning the flag of "gueule semé de larmes" seen in the upper part at the right, and again repeated on the breastplate of the warrior at the right. The only mention found in heraldry books of a shield "semé de larmes" is that of Cambier de Licques of Artois whose arms, instead of gueule, are recorded as "d'azur, semé de larmes d'argent." The lack of understanding of those emblems is greatly to be regretted, for in knowing the names of the personages involved in it we might perhaps be able to explain the reason of the contest.

We shall be more fortunate in trying to define the exact date of the tapestry. This is facilitated not only by the costumes which are those of the late fifteenth and early sixteenth century, but also by the borders, the grouping of the personages and the composition as a whole. We know indeed that the surface of a representation divided

⁴ The tournaments of the King Réné were published after original designs and manuscripts, by Champollion and others in 1826.

⁵ Reproduced in JUBINAL: *Les tapisseries historiées*, vol. i.

⁶ There are two families, the Garic de Troguern family of Brittany and the Henskens family of Brabant that have for arms *D'argent à un coeur de gueule couronné d'or*, but it is very improbable that a shield of arms in its entirety should be put on as an emblem. As for the earthenware vase nothing could be found.

by columns in the form of a polyptych is one of the characteristics of the Gothic and early Renaissance productions in the field of painting as well as in tapestries. This tendency of having the scenes separated disappears little by little as we advance towards the sixteenth century. Changes also take place in the representation of the background and of the borders. In studying these three points in our tapestry we observe that the polyptych divisions are about to disappear. Columns are still seen here and there but they do not any longer separate definitely one scene from another. The whole grouping is directed towards the central figures; the King is seen above, the two warriors placed on either side of him a little below, and the rest of the surface occupied by the various spectators completing the scene. The background is a typical background found in the Flemish productions of the time; the walls are hung with rich brocades, a landscape is seen in the left and right hand upper corners, and the ground is strewn with leaves and various flowers. As for the border, it still is the narrow border formed by a continuous garland of flowers and fruit against a dark background. As we know, the narrow border soon changes, first mingling its garlands of fruit and flowers with trophies of arms and with Renaissance ornaments, and later superseded by wide borders in the Renaissance style without any reminiscences of the Gothic traditions.

All these details show clearly that the tapestry was probably made about 1510, at a time when the Gothic traditions were still strong but already on the verge of being supplanted by the new conceptions of art of the Renaissance period. The date being fixed we have still to deal with the delicate question of trying to define the *atelier* which produced it and the group of tapestries to which it belongs.

As for the first, we all know that as regards the Brussels productions, to which we think the tapestry in question belongs, it was only in 1528 that it became obligatory to have marks on the tapestries making clear the center of its production. Prior to this date it is only through inventories and occasionally through an inscription woven in the tapestry itself that we are sometimes able to identify the weaver, cartoon-maker or the person for whom it was woven. It is true that in regard to inscriptions found on tapestries one has to be very careful in advancing any opinion on the subject. They are often found on the borders of garments and are most of the time meaningless, for the tapestry-weaver, painter or sculptor merely used them as an ornament. We know indeed how for instance the arabic inscriptions

imitated from oriental productions are often found on objects of European origin to which they have absolutely no relation. On the other hand there are cases in which inscriptions found on garments have helped to discover the name of the cartoon-maker or of the weaver himself. This is, for instance, the case with the famous tapestry representing the Communion of Herkenbald in the Brussels Museum of which the cartoon was made by Jean de Bruxelles called Jean de Rome, and by the Master Philipp. The same is true for the Descent of the Cross after Perugino, also in Brussels, of which the cartoon was made by the same artists.⁷ The name of Jean de Rome is indeed connected with a great number of tapestries. To him also we are disposed to attribute the one here reproduced, basing our attribution not only on the similarity in style and types found in tapestries given to him, but also on one of the inscriptions on the mantle of the man seen in the lower part at the right which reads Jan Roi—which is possibly meant for Jean de Rome. In comparing it with inscriptions found in other tapestries attributed to Jean de Rome we think that it probably has the same meaning. Thiery, in his book on the inscriptions and signatures of this master, reproduces not only tapestries attributed to him, but also gives several pages of his various signatures and among them very few are more explicit than the one found in our tapestry. The word JAN in it is very legible while Roi is inscribed in much the same way as the name in one of the Panels of the Passion hanging in Angers Cathedral.⁸

As for grouping our tapestry with other hangings of the same character in style, composition, and workmanship, the set to which it belongs is a very large one and of the finest quality. The ones with which it seems closely associated are: the so-called Mazarin tapestry coming from the Morgan Collection and now in the Widener Collection in Philadelphia; The Romance of Allegory in Hampton Court Palace (Thomson: *A History of Tapestry*, Plate, p. 378); Bethsabée at the Fountain from the Somzée Collection (Catalogue 1901, Plates 23-24, No. 530); Episodes from the Story of David in the Royal Collection in Brussels (Destrée: *Tapisseries des musées royaux de Bruxelles*, Plate 17) which shows a close relationship with our tapestry and is signed by Jean de Rome; the Communion of

⁷ Both of these tapestries are reproduced in GUILFREY: *Les tapisseries du 12e au 16e siècle*, pp. 112 and 115.

⁸ See A. THIERY: *Les inscriptions et signatures des tapisseries du peintre bruxellois Jean de Rome*, pl. II.

Herkenbald also in the Brussels Museum and also attributed to him (*Ibid*, Plate 14-15); the Glorification of the Virgin from the Somzée Collection (Catalogue 1901, Plate XXI, No. 529) and many others.

Though the execution of these tapestries is more or less fine, though they have not all been made at the same time, though some of them are executed mostly in wool and others are rich in silver and gold thread, they show a close relationship in the composition, in the types, in the costume and in the way the persons are grouped. The same individual types can be traced in many of them; the same picturesque detail is seen in one or another, denoting if not a common designer at least a great resemblance in style and in workmanship. It is interesting to recall that a number of the hangings which we mentioned in connection with the Hamilton Rice tapestry are attributed to Jean de Rome. This would seem to be one more factor in the convincing supposition that it was possibly executed after the cartoon of this artist.

Stella Rubinstein

THE BUST OF A BISHOP IN THE WALTERS COLLECTION

MR. Walters' fine piece (Figure 1) is an example of a period and school which was called to the attention of the readers of Art in America by M. Vitry when he published the "Figure of a Saint" in the Princeton Art Museum.¹ The bust of a bishop which Mr. Walters has acquired is of slightly later date in the sixteenth century than is the Princeton figure, but is nevertheless still representative of the early period of the Champagne school before it gave way entirely to the Italian taste that was invading France by way of Fontainebleau. One may note for example the preliminary symptoms of Italianism, reminiscent of the end of the fifteenth century when the ultramontane workmen in France were employed almost exclusively for the carving of decorative detail, such as here appears in the form of the Italian arabesques embroidered on the mitre and the border of the bishop's pluviale.

¹ *Art in America*, II, 1914, p. 276.

There is more of foreign influence in the Walters bust than mere ornament, however, for it already shows the coming dissolution of the old French objectivity in the Italian quest of movement and expression. No Frenchman working still in the pure traditions of Gothic would have felt the need of pointing the pathos of his subject with an eloquent hand laid on the breast and by the tremor, however slight, which our sculptor discloses in the mouth and brow.

French Gothic art is in fact a static art; trained in the severe school of the cathedrals, it never lost, so long as it was mistress in its own house, an architectonic poise. Comparison of French and Italian sculpture brings out the French love of the concrete, for the Italians are thus revealed as searchers after an abstract rendering of content, in pursuit of which they develop more and more a technique of movement and blur the intrinsic character of subject in forms which, being no longer significant, find their *raison d'être* in decoration. Generalizing thus its themes, Italian sculpture moves with amazing quickness to its goal, and by the middle of the sixteenth century had posed and solved all the problems of expression which its ideal point of view could compass.

With the northern artist progress is slower. A realist by nature and denied by reason of his architectonic traditions the readier vehicle of movement, he must needs develop the resources of inner form and strive by intricate detail of feature, or subtle suggestion of pose, to win through to a universal aspect of the particular. To rise from the diffuse detail of the fifteenth century to the broad idealism which the Italians had already reached by 1550 the Frenchman needed yet another century, and so we find the true issue of Gothic art only in the Dutchmen of the seventeenth century and Rembrandt.

For France was destined never to see the fruition of her native art upon her own soil. The Italian invasion which swamped French Gothic in the sixteenth century gradually seduced her sculptors from their more powerful, if slower, technique, and persuaded them to adopt the easy grace and facile rhetoric of the Italian decadence. What might have issued from the rich traditions of Gothic sculpture is foreshadowed by the rare and precious works of the end of the fifteenth and the opening years of the sixteenth century, for whose style Courajod coined the name *detente*—sculptures whose homely simplicity is transfigured by a growing power of generalization and a sharpened sense of beauty, with yet no loss of essential verity. Such are the noble Madonnas and saints that issued from the "school" of

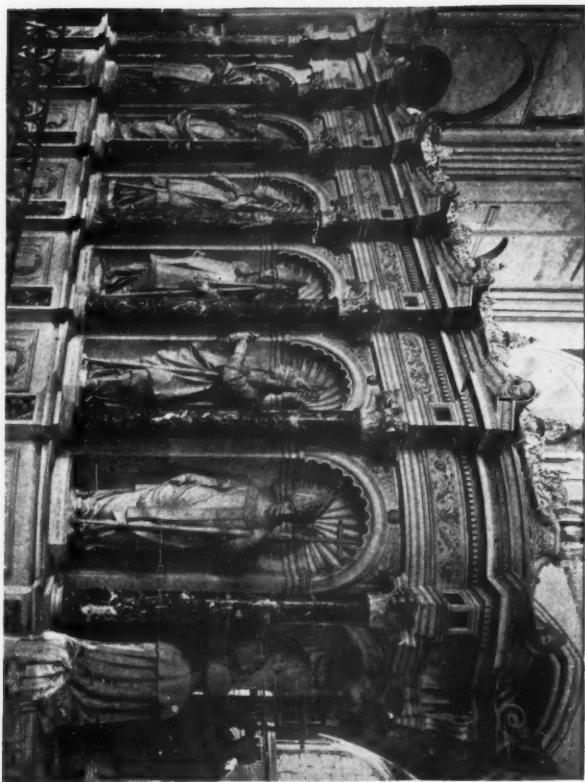


FIG. 2 ST. BONAVENTURA, TROYES



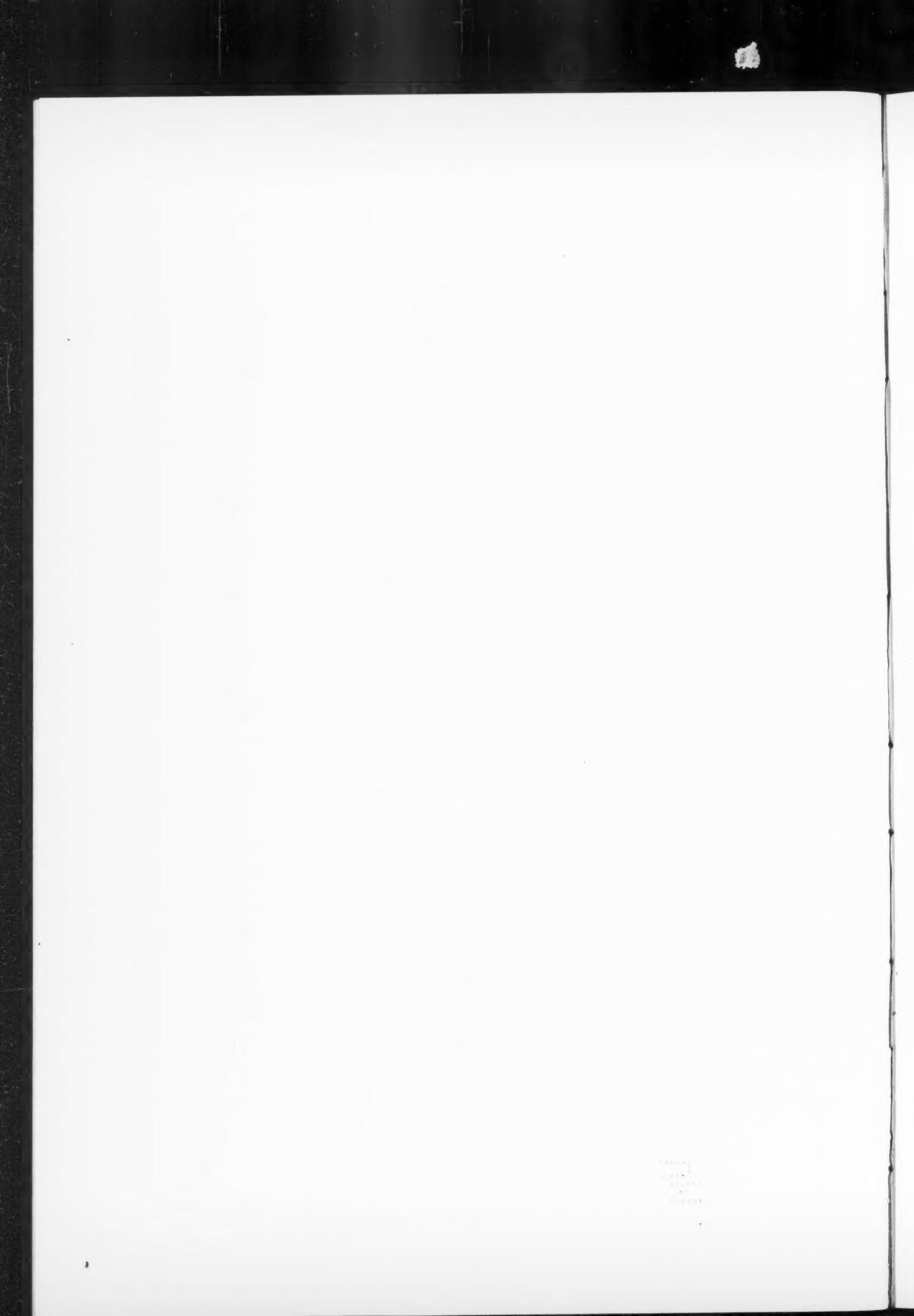
FIG. 4 BISHOP OF LANGRES, ST. REMY, REIMS



FIG. 3 TOMB OF ST. REMY, ST. REMY, REIMS



FIG. 1 SCHOOL OF CHAMPAGNE; BUST OF A BISHOP
STONE: SIXTEEN INCHES IN HEIGHT
Collection of Mr. Henry Walters, Baltimore



the Loire, and even occasional products of the late Burgundian school like the Tomb of Phillippe Pot in the Louvre; to the same group belong the earliest works of the school of Troyes in Champagne —the Princeton Saint, the Entombment of Chaource, the Pietà of Bayel, and the wonderful Saint Martha in the Madeleine of Troyes itself.

Such also, though in lesser degree, is Mr. Walters' Bishop. It is true that the sculptor of the bust has begun to bow to Italian fashion; he has given up the old French jewelled decorations of the mitre in favor of the embroidered arabesques that display his competence in pseudo-classic ornament, and the self-contained effect that Gothic figures carry with them is troubled here by a ripple of conscious pathos. But still we have a faithful registration of detail and a robust character in the head that is truly French. The idealism of the head is also obtained by no Italian method; our sculptor has simply thrust his detail sufficiently out of focus to generalize the dignity of office and the saintly quality of the man.

This bust of stone is so-called simply for convenience, for aside from the fact that its date is too early to suppose that it is an imitation of the Italian portrait busts, whose counterparts in France at the beginning of the sixteenth century are seldom found except for the purpose of reliquaries, the extent to which the torso is included and the undeveloped function of the left arm show that we have here to do with a fragment of a standing figure. We have seen that a date in the first half of the sixteenth century is probable from the relation of the style to the general evolution of sculpture in France during the Renaissance, but we may limit the date still further, and arrive at a fair degree of certainty regarding the school to which the piece belongs, in spite of the fact that the French schools of the early sixteenth century are still largely unstudied and most attributions are vaguely based on the data afforded by M. Vitry's work on Michel Colombe and Koechlin and Marquet de Vasselot's monograph on the sculpture of Troyes. Certainly our bishop is not related to the output of the Flemish *ateliers* that worked in various parts of France as well as in the Low Countries and found many imitators among the native sculptors, particularly in the northern provinces. The plastic strength of the 'bust' shows no affinity to the colorism of these masters, whose tenuous conceptions of form makes their groups and reliefs scarcely more than paintings in wood and stone. Nor does our figure remind one of the impersonal dignity of the statues done by

Michel Colombe and his followers in the school of the Loire. It manifests instead that lyric quality which we associate with the school of Troyes. Emotional from the start, the sculpture of Troyes and South Champagne reached in the first quarter of the sixteenth century a delicate sentiment that is quite different from the florid baroque of the later Juliots, or the decorative movement of Domenique Florentin, who brought to Troyes all the pseudo-antique graces with which his master Primaticcio had been dazzling the French court at Fontainebleau.

At Troyes itself the nearest analogy to Mr. Walters' figure is afforded by the St. Bonaventura in the church of St. Nicholas (Figure 2).² Aside from the similarity of structure in the heads, one may note an affinity in the sensitive mouth, the knitted brows, and the lifted hand that supply the necessary note of piety. But our bust is said to have come from a church in Reims, and research among the monuments of the Renaissance at Reims has revealed the twin-brother of our bishop in one of the statues that before the war adorned the Tomb of Saint-Remi in the church of the same name. This statue represents the Bishop of Langres, and was the fourth figure from the west end in the series which filled the niches of the south side of the Tomb (Figure 3). The series represents the ecclesiastical peers who from the fourteenth century assisted in the coronation of the Kings of France: the Archbishop of Reims who anointed the monarch, the Bishop of Laon who held the holy ampulla, the Bishop of Beauvais who carried the royal mantle, the Bishop of Langres who held the sceptre, the Bishop of Chalons who carried the ring, and the Bishop of Noyon who was intrusted with the king's baldric. The niches of the north side contain the statues of the six lay peers, the Dukes of Normandy, Burgundy and Guyenne, and the Counts of Flanders, Champagne and Toulouse.

The figure that represents the Bishop of Langres carries the royal sceptre along with his crozier in his left hand. His face (Figure 4) assumes an expression of somewhat accentuated piety, but nevertheless reveals a striking affinity with that of our bishop. One needs but to note the mere identities of technique to realize the close relation of the two heads: the furrow above the bridge of the nose, the sharp "Scopaeic" swelling of the outer brows, the little roll of flesh at the corner of the mouth, the sensitive chin, the half-circles with sharp

² Koechlin associates this work with the "St. Martha" group mentioned above; Vitry finds in it reminders of the St. Peter at Solesmes (*Michel Colombe*, p. 322.)

lower edge which define the pupils of the eyes, and the structure of the mouth. The heads are in fact so close in appearance that one instinctively thinks of a replica, and with this in mind the question of which is the original would be decided immediately in favor of the Walters' figure, for what difference there is between the two lies in the less incisive characterization of the "Bishop of Langres," which seems sufficiently superficial and insincere to be a modern copy.

This impression is rather reinforced by the plain mitre which this and one other figure in the series wear, while all the other bishops have their mitres decorated with jewels or embroidery. An undecorated mitre in the sixteenth century is such an anomaly that one may well wonder whether it may not be an addition by a modern hand, together with the head that wears it. The Tomb of Saint-Remi is in fact modern, having been erected in 1847 to replace the old tomb which, erected between 1533 and 1537 by the abbot Robert de Lenoncourt, fell victim to the fury of the revolutionaries of 1793. According to all accounts, however, the statues were spared at the time of the demolition of the old tomb, and after a sojourn in the local museum were replaced in the niches of the modern structure in 1847. No restorations of the statues at this time have been recorded so far as I know, and although the hypothesis suggested above, that the Bishop of Langres is a nineteenth century replica of an original of which we have a fragment in the Walters bust, is supported both by the undecorated mitre and the weaker, more imitative technique of the head of the Reims figure, the lack of documents must keep the question open until some local student produces more evidence on the vicissitudes of this curious series of statues. The Tomb seems to have been the only monument of Saint-Remi to escape the *furor Teutonicus*, for it is not mentioned in Alexandre's melancholy list.³

In any case the identity of the two heads localizes Mr. Walters' figure as of the same *atelier* which produced the statues of the Tomb of Saint-Remi, and enables us to give it approximately the date of that monument, *viz.*, 1533-1537. It certainly belongs to the school of Champagne in a large sense, and the resemblance to the Bonaventura of Troyes would seem to connect the figure even more specifically with that city, although the authors of the "Sculpture à Troyes,"⁴ while attributing to Troyes other figures in Saint-Remi, rather brusquely exclude from the school the statues of the Tomb, as too

³ A. Alexandre: *Les monuments français détruits par L'Allemagne*, Paris, 1918.

⁴ Koechlin & Marquet de Vassellot: *La sculpture à Troyes au seizième siècle*, p. 137.

placement déclamatoire. Local tradition, unsupported by any documentary evidence, attributes the Tomb and its statues to the *frères Jacques*, but the *frères* are now known to have been father and son and the elder, Pierre-Jacques, author of a book of sketches⁵ from the antique made in Rome between 1572 and 1577, is regarded as having been too young in 1533, if indeed he was yet born, to have been assigned so monumental a commission as the Tomb.

We cannot, therefore, name the author of Mr. Walters' figure, but we can assign him to an *atelier* working in Reims in the second quarter of the sixteenth century, and if not connected with the school of Troyes, at least imbued with the same purpose of combining character and sentiment that inspires the best work which was produced in South Champagne.

C. R. Ulrey.

INDIAN ART IN AMERICA

I. PAINTINGS OF MUSICAL MODES IN BOSTON AND NEW YORK

Many of the most remarkable Rajput paintings in the Ross and Ross-Coomaraswamy collections in the Museum of Fine Arts, Boston, represent *rāgas* and *rāginīs*, or musical modes. The pair, by the same hand, reproduced in Figures 1 and 2, are evidently isolated from a set of illustrations to a *Rāgmālā*, or 'Garland of *Rāgas*', a class of poetry describing the thirty-six modes which are generally recognized in Indian music. Each of these two pictures is inscribed with its proper poem, and the text and numbering indicate that it is the eighteenth and twenty-fourth of the series that are represented, *viz.*, Madhu-Mādhavī *Rāginī* and Vibhāsa *Rāginī*.

It will be asked, how can a painting depict a musical mode? Without referring to analogies in modern painting illustrating a conscious or unconscious correspondence of visual and aural images, we may explain that the Indian mode (*rāga*, m. or *rāginī*, f.) consists of a selection of notes, corresponding to what would be called by painters a palette; and these selections, consisting of not more than seven out of twenty-two possible scale notes, are further determined

⁵ Cabinet des Estampes, Paris. See *Gaz. des Beaux-Arts*, III-XXXV, 1906, p. 190.

by characteristic progressions, and so constitute melody-moulds or skeleton patterns for the composition of songs and instrumental music. And just as in ancient Greek music, every such mode has a definite ethos or characteristic emotional association and evocations. Now these associations, for the most part connected with love or renunciation, are no different from those which move all other men, and so may touch, or be evoked by, the poet or the painter, speaking each his own language, no less than by the musician in terms of music: and this the more intelligibly and more readily because the appropriate situations and circumstances are already given in the familiar and traditional formulæ of Indian rhetoric.

To express the matter more immediately in relation to the psychology of inspiration and expression, would be to point out that the Indian poet, painter and musician—for that matter, dancers and actors and all other artists also—have always been moved by a common inspiration and deal with common themes. It may be, indeed, that some degree of religious unity is essential to the development of any great art: meaning by religion the sum of our psychic experience, and not merely sectarian orthodoxy. At any rate, this condition, without which even the greatest artist can hardly avoid the peculiarities which follow from the insulation of his experience, existed in India at all times of great artistic activity, and certainly to a marked degree in mediæval Rajputana.

A painting of a musical mode is then one that expresses or evokes the same psychological reactions as are produced by the music. This may be done, of course, in a crude, and so to speak, artificial way, by a bare delineation of the required situation and *dramatis personæ*: or, still adhering to these prescriptions, in a more artistic fashion, by dispositions of form and color which may evoke emotions as mysterious and profound as those awakened by the actual music. The prescription embodied in the poem becomes in such a case, no longer a mere formula, but the starting point of a new adventure of the painter's own. In point of fact, many, and perhaps most of the finer Rajput paintings of the sixteenth century are representations of music in this sense.

In the first picture, (Figure 1) Madhu-Mādhavī or 'Honey-Spring-flower' Rāginī, the leading motif is that of a lady longing for her absent lord. To quote a part of the superscribed Hindi poem:

Coming from the palace, she stands in the garden:
heavy black clouds are gathering auspiciously,

The sweet melodious rumbling of thunder is heard,
and flashes of lightning illumine the sky,
The song of the birds is the glad speech of the gods,
and the queen herself a very goddess—
Eager for the meeting with her darling, her body
expands like a flower; she is filled with rapture, and
because she dreams of her lord's embrace, there is
joy in her heart.

We remember that in India there is recognized an intimate relation of human sensibility and natural conditions—and the seasons of rain and of heat, the hours of twilight and dawn, awaken immediate responses of the heart. In our picture the sense of impending storm, and the fitful lighting of the overburdened clouds are reflected in the movements of excited peacocks, and of the heroine, as she reaches up to feed a peacock that is perched on the palace cornice; the same passion stretches out her arms that will wind them round her lover's neck; and her veil is fluttering in the same rain-wind that is tossing the leaves of the plantains and the branches of the sandal trees. All this agitation contrasts with the passivity of the severe architecture and the decorous serenity of the maidens and musicians. And it is not without intention that the heroine shines so brightly against the darkened landscape—for the heroine, in Indian poetry, is constantly compared to a streak of lightning, both for her slenderness and golden color: and clouds and lightning of the sky are images of human lovers.

The second picture (Figure 2), a night scene, represents Vibhāsa, the Rāginī 'Radiance'. The Indian Eros, Kāmadeva, standing in the doorway of the palace, shoots an arrow from his flower-bow. Here too the awakening of desire is connected with the coming of the rains, but the lover has already returned, and the beloved, though she feigns to be asleep, is filled with delight by his real presence. To quote from the text:

The monsoon clouds have awakened desire, and their
power has surged in her limbs,
Love has set an arrow to his bow, and Delight is
considering the battle in her heart:
She has covered her eyes with her hands—"My darling
has awakened my body to love!"
Hearing all the tale unfolded by Love, she moves her
feet in delight, and because they have seen him her
eyes are swimming, and colour of desire is merged in
joy.

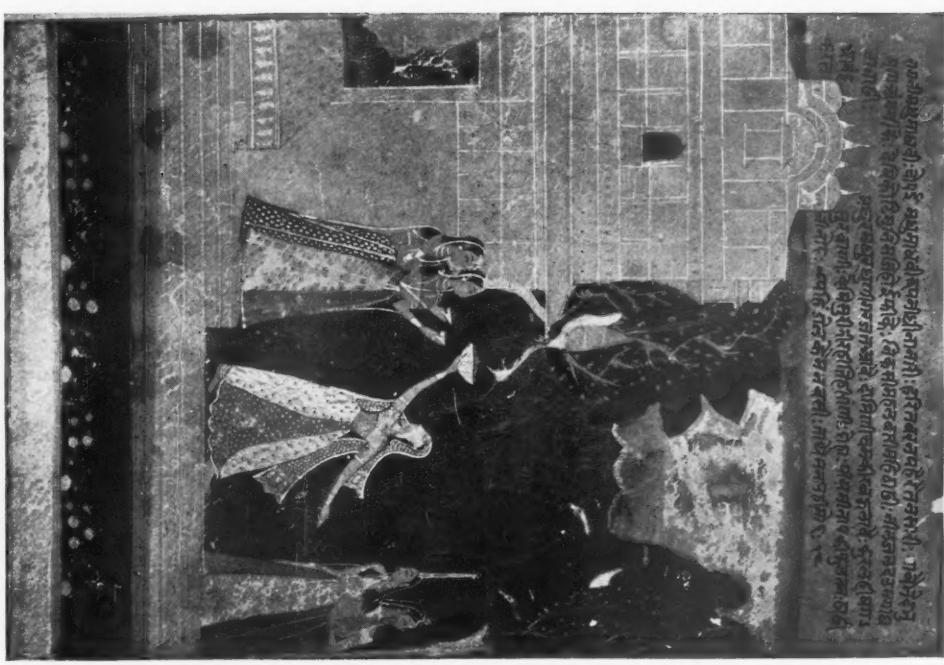


FIGURE I MADHU-MĀDHAVĪ RĀGINĪ, RĀJPUT, RĀJASTHĀNī, 16TH CENTURY

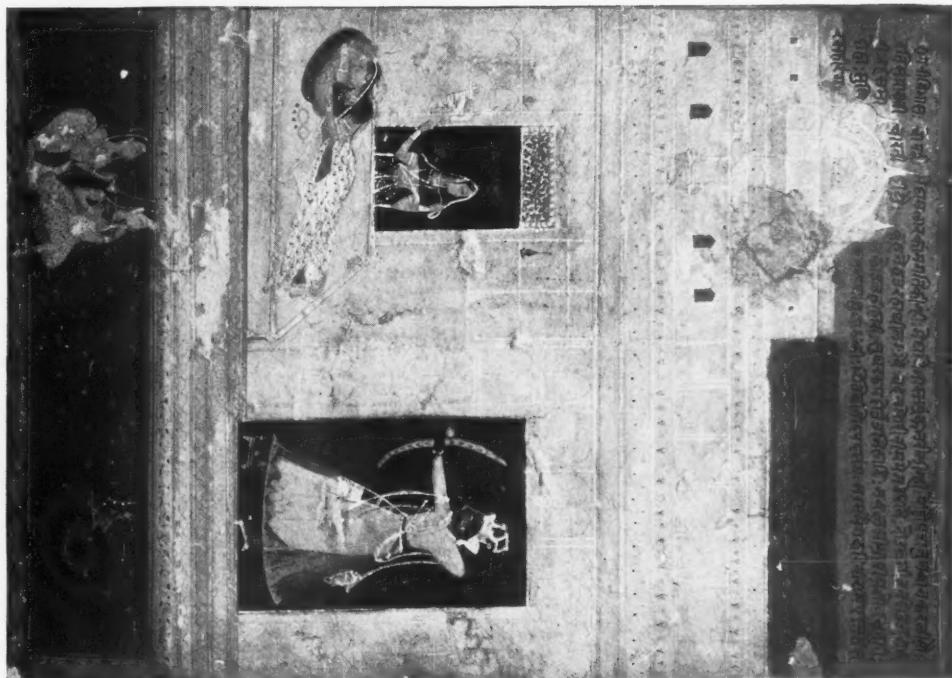


FIGURE 2 VIBHĀSA RĀGINT. RĀJPUT, RĀJASTHĀN, 16TH CENTURY
Museum of Fine Arts, Boston, Ross Collection

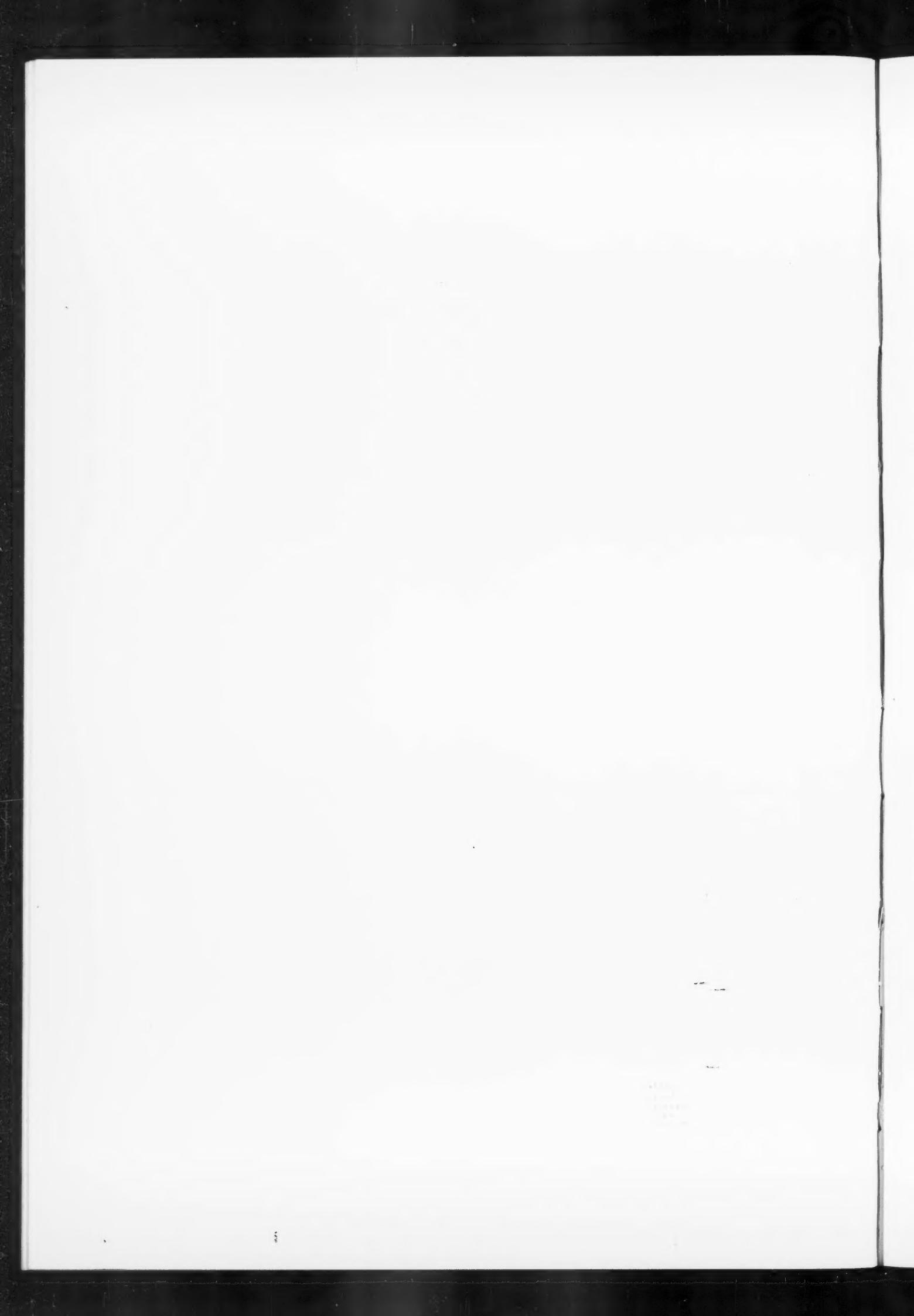


FIGURE 3 SADH-MALĀRA RĀGINĪ. RĀJPUT, RĀJASTHĀNī, 16TH CENTURY

Metropolitan Museum of Art, New York

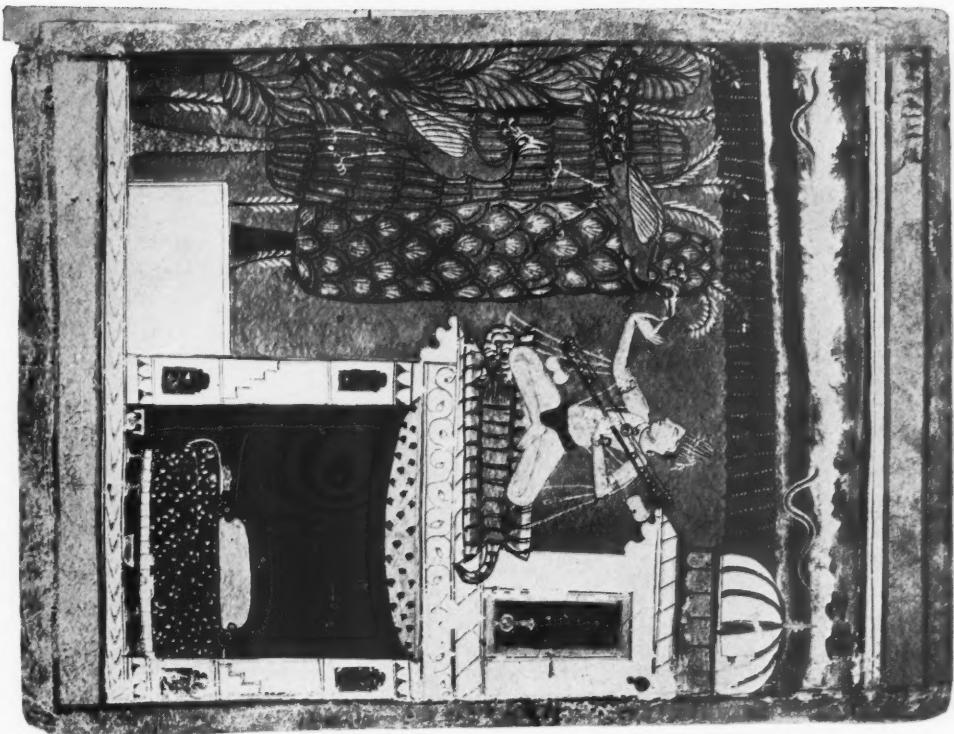
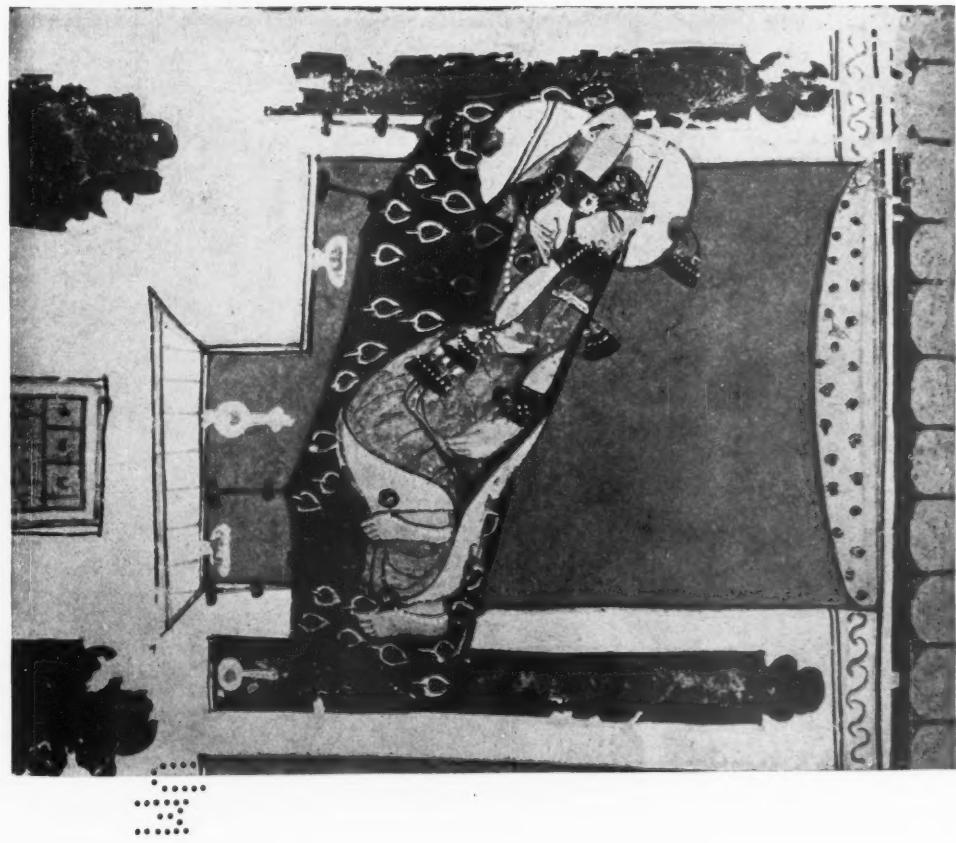


FIGURE 4 DETAIL FROM LALITA RĀGINI. RĀJPUT, RĀJASTHĀNī, 16TH CENTURY

Museum of Fine Arts, Boston, Ross-Coomaraswamy Collection



There is a dramatic contrast here between the standing and reclining figures, and the former admirably fills the rectangular area of the darkened doorway: the setting is the peaceful background of a palace terrace, where only the gentle music of the musicians in the foreground breaks the stillness of the warm air.

The nearest analogue of these two pictures that I know is another perhaps by the same hand, representing Gunakarī Rāginī, in my own collection and reproduced in *Rajput Painting*, Pl. IV. The Rāgmālā illustrations of British Museum Ms. Or. 2821 are similar in formal style, but later in date and inferior in quality. The same applies to another group of four paintings from one series also in the Museum of Fine Arts, Boston.

Our paintings must have been executed in the sixteenth century, in Rajputana, perhaps at Jaipur or Orchā. It may be remarked here that Rajput paintings can hardly ever be assigned to a given artist by name, as, (with the rarest exceptions) they are never signed. Perhaps by a fortunate necessity, our study is restricted to a consideration of the inspiration and psychology and general historical and geographical relations of the works themselves, which speak to us very clearly.

As we are here describing Rajput paintings for the first time in the pages of 'Art in America', it will be appropriate to describe, however briefly, their technique. They are painted upon paper of indigenous manufacture, and are usually of small portfolio, rather than miniature size. They are not, like Persian paintings, book illustrations or excerpts from books, but independent works: and although they are painted upon paper, their true ancestry is mural. The mural art indeed continued to flourish side by side with the production of paintings on a smaller scale, but even in India few examples of old painted walls survive, and there is nothing outside India, either of the old school of Ajantā, or of the later Rajput period. The technique, however, is to a large extent preserved in the painting on paper. There is generally an underdrawing (all drawing, of course, being done with the brush) in red, covered by a thin white priming, not quite opaque, on which the outlines are redrawn, before the color is applied. There is no stippling, the outlines are free and flowing, and the coloring flat: and only very slight indications of modelling by shading are found, the artist relying almost exclusively on contour for the indication of form. Painting, like other arts, was a professional and hereditary vocation, and existed for the most part under

patronage. Colors and brushes were prepared by the artists themselves.

A second group of early Rājasthānī musical modes is represented by fifteen examples in the Museum of Fine Arts, Boston, two in the Metropolitan Museum and a few others in my possession, all by the same hand and from the same series. Examples are illustrated in Figures 3 and 4. Here the whole effect is much more forcible and brilliant, and, but for its sophistication, might be called barbaric. Not only is the coloring perhaps more intense and purer than in any other Indian paintings I know, but the drawing exhibits a bravado that is quite distinct from the refinement of the former group; the most difficult problems of the reclining figure and of perspective, for example, are attacked with reckless courage and success. The use of the most summary formulæ reminds us of the condition of contemporary Hindī, where words are reduced to their bare roots by the loss of the elaborate inflections which are characteristic of Sanskrit and the early Prakrits. The painter speaks a highly artificial and abbreviated language—a sort of shorthand comparable to that of some of the provincial Nāgarī scripts, or the Persian *shikasta*. But with this very summary formulation he unites an almost disconcerting vitality, and the effect is enhanced by the omission of everything unessential. At the same time, it is these Rājasthānī 'primitives' which show, more clearly than most of the later Rajput painting, the traces of their ancestry. The likeness to the painting of Ajantā is more striking than the differences: and if we had not literary and other evidences of the continuity of Indian painting through the intervening period of nearly a thousand years, a study of Rajput painting would convince us. M. Blochet, indeed, would go further, and finds here *le souvenir précis de l'origine classique de la peinture indienne*: but I cannot follow him.

The first illustration chosen from this series (Figure 3) represents Sadh Malāra Rāginī (Sri Rāga 3, according to the inscription in the upper left-hand corner). It is again the rainy season, with flashes of snake-like lightning outlined against the driving clouds, from which the raindrops fall like precious pearls. A musician with a *vīnā*, or Indian lute, and garbed like a *yogi* with high-dressed hair round which his rosary is tied, is seated before the door of what is perhaps his cell, on the roof of a rather luxurious mansion and offers a fruit to one of the peacocks climbing in the trees below the terrace. The nervous force of his gesture emphasizes rather than disturbs the stability of

his seat: the texture of his spare flesh is sinewy and hard. The man who painted such a figure had seen in life one of those great Indian musicians of ascetic habit whose playing carries the listener beyond himself to stations of consciousness transcending secular experience. In the profoundest sense of the words, this is an art that is true to nature: it does not merely illustrate, but approaches very nearly the condition of music.

The second illustration (Figure 4) shows on an enlarged scale the figure of a woman sleeping on a couch: it is a detail from Lalita Rāginī, in the same series, in the Museum of Fine Arts, Boston: the whole picture represents the return of the hero to his own house. In this case the heroine is really asleep, and only the hero betrays his eagerness. One cannot but admire such brilliant draughtsmanship. One who could draw in this fashion—he drew, of course, like all Indian artists, from a mental image, and not from a visible model—could accomplish whatever he would: he makes no stroke that is without intention or significance. Notwithstanding the delineation may at first sight appear awkward or graceless (it has indeed rather power than grace), and that peculiar methods of dealing with perspective are used, the figure has all that sense of relaxation and repose that is required, and offers no suggestion of discomfort. The sense of relaxation is carried with consistency throughout the body, and appears, for example, very clearly in the disposition of the hands.

The foregoing illustrations, then, exhibit the state and character of Hindū painting in the sixteenth century, as still retaining a pure idiom, which, though inflexionally abraded, is as yet untouched by Persian and Mughal influences, which tend to soften the tonality and emphasize the picturesque in much of the later Rajput production. Next to the painting of Ajantā, these early Rajput paintings afford us the most instructive documents for the history of Indian painting: they are supplemented only by the illustrations of Jain manuscripts, and rare examples from Nepal, Bengal, Orissa and Ceylon.

Ananda Coomaraswamy

A SAINT JEROME BY MASOLINO

THE basin of foreground rocks with the trees stuck up symmetrically at the sides, something in the tone, the proportions, and the pattern, of Professor Mather's St. Jerome might on innocent view seem more than derivations from Lorenzo Monaco. But beyond these resemblances our picture is a clear advance in those particular respects in which Florentine art was progressing at the time of its painting. In fact the degree of deviation from Lorenzo Monaco establishes a measure, more or less reliable, for its dating. Lorenzo's setting is a visualized abstraction: the landscape forms are felt and seen in silhouette, and the design declares itself in a single plane. But for the traditional gold background which serves for a sky, our picture aspires towards an amplification of spatial and formal effects and the chiaroscuro, if not carried as far as it can go, follows its own law anxiously.

The figure and landscape are illuminated by a light that strikes in from the left (in accordance with Cennini's instruction), leaving only those surfaces that are turned from it in shadow. The masses of rock taper towards the centre, retreating at the same time into the picture, and take us by definite stages, from the foreground past the loom of dun rolling hillside in the middle-distance to the sun-favored slope at the horizon. The basic symmetry and the gradual perspective draw the eye towards the figure at the centre, which rises up solidly into a field of trackless gold, while the verticals of the trees and the saint sweep it upward. And above what our eye can see, the imagination follows the long reach of the heavenward glance.

An ecstasy of adoration almost draws the figure up off the ground, against which its weight is light. It detaches itself with distinctness from the close-drawn semi-circle of rocks, its light and dark set against their opposites. The level sky heightens the relief of the foreshortened and roundly modelled head. We move from the foremost plane of the right arm, past its shadow, jump the gap between arm and bosom to the shaft of the form, encircling it from the broad plane at the left toward the right and from the right shoulder inwards toward the right, and from the right shoulder inwards toward the left, and from the lighted parts of the head into the deep shadow on the right. Weight and structure have been so

NOTE. I owe Professor Frank J. Mather, Jr. of Princeton University infinite thanks for the privilege of publishing this important picture, and for a number of excellent suggestions.



MASOLINO: ST. JEROME

Collection of Prof. Frank Jewett Mather, Jr., Princeton, N. J.

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intimately realized that the bent neck produces an effect of internal effort and pressure. The stretch of the rope while it expresses the form enhances the illusion of its resisting solidity. Even the hands occupy a determined place within the plastic scheme, the right one particularly, and for iconographic reasons, being relieved and accentuated against the white stone. With all this we wonder that the lower part of the structure has not been better understood, that the legs hold the body but indifferently, and that the general *désinvolture* should be marred by the ungainly tension of the left arm.

A warm grey and a mellowed gold enrich the harmony of the picture.

We should, accordingly, incline to put it in a stage of collective evolution beyond Lorenzo Monaco, a stage wherein perspective was beginning to be recognized as the law by which some objects seem farther removed from the eye than others, wherein the illumination cut them into their constructive and complementary elements of light and shade; and wherein the calligraphy of pose gave place to the structural logic of pose. Professor Mather's painting represents the beginning of an emancipation of the form, which here declares itself in the dynamic relation between the parts, and detaches itself from its environment in an effort towards plastic articulation of the aesthetic idea. This isolation of our figure intensifies the ecstatic calm.

Now these phenomena appear for the first time consistently, if only generally, in the Brancacci chapel and to some extent in the closely related frescoes of the Collegiata and the Baptistry in Castiglione d'Olona, and in the chapel of St. Catherine in S. Clemente in Rome.

The resemblance of our St. Jerome to some of the figures in the Brancacci chapel is so close that the absence of cast shadow need give us no pause, especially as it occurs in some of the frescoes only. But its resemblance to Adam in the Fall amounts to proof of an identity of hand.

Cumulative demonstration of morphological correspondencies if carried far enough and cautiously applied might easily localize our painting. But such proof would not be necessary. Barring the head, the posture has been repeated, though a physical tension not present in the loosely organized Adam runs through the trunk, limbs and arms of our figure. And the posture reappears—sometimes varied a trifle—in the Christ of Masolino's Baptism at Castiglione d'Olona, in the turbaned figure in the Raising of Tabitha, in the Christ of the Empoli lunette and in the Executioner at S. Clemente. St. Jerome's

attitude is an imaginable consummation of Adam's movement. The chiaroscuro is identical. Everywhere the same turn, the same habits of facture, the same shape, the same intention as in the Adam, only more explicit, more pronounced, more learned. The one material difference is the use of a very marked outer contour in our saint, but this difference is inherent in the disparities of Masolino's fresco and tempera technique and of distinct aesthetic intention. Note particularly the rounding plane of the right arm with a narrow stripe of black shadow within the lower edge that holds it well clear of the body; and the make of the unserviceable leg constructed in light and shadow, with its faulty articulations at the knee.

The mask, too, with the furrow inside and the depression under and round the cheek-bone, is moulded on the same model as Adam's, as a number of the male heads in the Raising of Tabitha, as the four heads in the group on the extreme left in the Crucifixion in S. Clemente and as almost any of the old men at Castiglione d'Olona. The straight ridge of the nose occurs again and again in the Brancacci chapel and in related works. Of upturned faces, handled similarly, there are abundant examples in the Brancacci chapel, and though differently posed, the Baptist in Prison at Castiglione d'Olona and one of the heads on the left in the Crucifixion of S. Clemente are variations of the same ultimate image. With the exception of an angel's head in God the Father Surrounded by Angels in the Baptistry at Castiglione d'Olona, our saint's head is the only one in this group of works that is posed almost frontally, and handled in a way which reveals a plastic vision and the possession of respectable means of its communication. It is with the exception of the angel mentioned the only one among these, and the only part of our figure that is foreshortened, which is the same as saying that its volume not only fills space but moves back and forth in it. But it is primarily its sheer relief that we feel. And this substantiates a sentiment akin to the ingenuous absorption of the Annunciate in S. Clemente. The scanty vegetation that languishes about St. Jerome's feet occurs in the Baptism and in Christ and the Baptist at Castiglione d'Olona. The scroll¹ too appears with frequency in the Castiglione d'Olona frescoes with the same Roman characters.

It is not unlikely that our saint is the earliest instance of this posture of exaltation, which rising to such pitch of fervor with Dome-

¹ The legend might be rendered "Subdue your flesh with fasting. A monk should fly wine like poison and the acceptance of cooked victuals he should account luxury."

nico Veneziano and Castagno became formulated into languid pietism by Perugino, and dropped finally into easy and showy sentimentalities with the later Bolognese.

Assuming that Mr. Mather's picture bears close stylistic affinities to the works I have indicated in the Brancacci chapel, in Castiglione d'Olona, in S. Clemente, in Empoli, all respectable criticism does not reckon them homogeneous enough to be assigned to a single hand. It would be united in dividing them between Masaccio and Masolino. The difficulty, however, is that while the Masacciesque Masaccio and the Masolinesque Masolino stand clearly enough defined by their permanent characteristics, there remains a Masolinesque Masaccio and a Massacciesque Masolino who overlap and constitute an intermediate personality, about which agreement has been and is perhaps forever impossible. It is to this personality that I would, on the basis of the above demonstration, attribute Mr. Mather's St. Jerome. As our attribution hinges mainly upon the authorship of the Masolinesque portion of the Brancacci chapel it will be necessary to inquire whether its assignment to Masolino is more tenable than that to Masaccio.

The Brancacci chapel was consecrated on April 19, 1422 and the painting of it, if by Masaccio alone² (leaving Filippino's part in the decoration out of account), would have to be put between that date and 1428. Now if we set all his works on one side, the accepted Brancacci things, the Trinity, the Academy and the Montemarciano Virgins, the Sutton Madonna, the Pisa, Berlin and Vienna fragments, the Naples Crucifixion, the Berlin birth-plate, we should find such profound uniformity among them that the disparities between them and the Masolinesque paintings would force them into the end of that period. But the Montemarciano and Academy Virgins are on the one hand, by so much, less deliberate expressions than the Sutton Madonna, on the other, so obviously Masolinesque that if the last-named picture is indeed part of the 1427 Pisan altarpiece according to Mr. Berenson's suggestion (favored by its likely chronology), they should have to be earlier by a few years, and the first of them, the Montemarciano Virgin, the most Masolinesque of all his works, could

² The view that Masolino participated in its decoration held by Gaye, Venturi, and Berenson, boasts the venerable lineage, of Antonio Manetti (who writing probably after 1484 distinguishes three different hands); of Albertini (1510, who is first to mention Masolino by name as part painter of the chapel); of the Codice Magliabecchiano (middle of the sixteenth century); of Vasari (1550); of the Codice Stroziano (ca. 1580); of Baldinucci (1681). Against this view stands a much smaller company, of more recent origin, headed by Crowe and Cavalcaselle, and Schmarsow.

hardly be dated later than 1422. This would approximate it chronologically to the earliest frescoes in the Brancacci, of which the Fall would be a representative example. Now, if we stop for a moment to measure the homogeneity of these two contemporary paintings against the homogeneity between the Fall and the Empoli lunette (1424?) we should find that, in the former pairing, in spite of similar facial expression, the same, sweet swimming eyes in St. Michael and Eve, the structural thrusts, the directness of statement, the original formal concept of the one, and the loose timid make of the other, involve a fundamental antithesis; whereas the forms in the Empoli and Brancacci frescoes have been drawn from the same visualized treasure, the same composite image, by the same hand. If we now set the Fall or any other of the Masolinesque frescoes in the Brancacci chapel beside the Masacciesque frescoes, the discrepancy will be still greater. It is irreconcilable.

The synthetic energy that informed Masaccio's works was inaccessible to the painter of the ambiguous frescoes. Masaccio is fundamentally plastic and *serré*, and his form yields a sense of inner power through dynamic coöordination, seldom equalled by Michelangelo. His vision is architectonic: the solid volume and the empty volume are in complementary relation: the figure bestows a determinate reality upon the space and the space heightens the plastic illusion of the figure. The duality of picture and content is the spectator's subjective distinction, for with Masaccio content is an emanation of a certain rhythmic conformation of masses, and repose and gesture are revelations of form and structure, and not symbols of purport or substance. The action is neither explicit nor emphatic, and it would little matter if the figures were headless. It is plastic manifestation of reality rather than individualization that he is primarily concerned with. He is dramatic only where a situation constrains him: in the Expulsion, and even there agonized grief does not merely distort the face; it cries out through the whole body, and passion is not merely a mode of conduct of the figure, it precipitates the rhythm. The lyric exaltation of our St. Jerome is unimaginable in Masaccio, whose ideas are more naturally disposed to plastic representation.

It is a different matter with the Raising of Tabitha, St. Peter Preaching, and the Fall. They are discursive, lyrical, dramatic and literary. The narrative unfolds itself progressively like a pictograph. The composition is in each case a series rather than a synthesis: the

principle of unity does not proceed from within the visible elements, but lies in the flux and variety of circumstances. The fresco representing St. Peter preaching is a statement with inherent beauties to be sure, but is not an externalization of plastic vision; and the action, admirable in itself, has none of the inevitability which comes of organic cohesion of all the active aesthetic factors, such as we find from the very beginning in Masaccio.

The same profound and eternal disparity distinguishes the figures of the two masters. The planes of Masaccio's form rotate and encircle it, creating a free space round it within which the solid form declares itself. With the Masolinesque figures, in spite of knowing modelling, it is always a single plane bent inward at the edges beyond which it never passes. It turns with difficulty, and the imagination is never forced to an acceptance of its volume.

But if the Masolinesque frescoes in the Brancacci chapel are far removed from Masaccio they are by so much closer to the works of Masolino at Castiglione d'Olona³ and to those at S. Clemente, still questioned by some. All are projections of the same fundamental pattern, the same taste, the same temper. The discrepancies sometimes bewildering, are what we might after all expect in works of different periods, produced in collaboration with assistants. Take features, the most obvious only, common to all these paintings and present in our St. Jerome: the wide arc of the iris set in a field of white so that its outline is almost parallel to the lower edge of the eye, the ear and its high and straight setting, and the shadow which has the same way in all of these paintings of searching, and emerging from, the hollows, and the same way of rounding the cheek-bone!

With so much favoring my attribution of St. Jerome to Masolino, its formal and plastic superiority to any figure by him increases the slight possibility of Masaccio's authorship. The rocks, unlike the soaring formations of Masolino, possess something of the shape and solidity of the rocks in the Berlin predella. The magnificence of the head also, the columnar neck, might incline us for the greater of the two masters. But the Masacciesque analogies are outweighed, and besides, as easily accounted for as the Masolinesque Christ in Masaccio's masterpiece, The Tribute Money. We too often forget in our eagerness for unqualified conclusions, that each of these two masters working long and closely together might easily have bor-

³ The Nativity in the choir of the Collegiata is signed
MASOLINUS DE FLORENTIA PINSET.

The attribution to Masolino of the frescoes in the Baptistry has never been questioned.

rowed or absorbed those features of the other's art each felt urged to by the necessity of his temperament.

But, if by Masolino, is there a place for Mr. Mather's saint in his development? And if so in what part of it? On the internal evidence alone, already covered at the outset, we feel satisfied that it was painted immediately before Masaccio's painting in the Carmine, before the predella to the Pisan altarpiece (1426-1427). There Masaccio handles the cast shadow perhaps for the first time with such learning. The profound affinities with the Adam of the Fall (painted pretty certainly before 1426 and after 1424), with the Empoli lunette (probably 1424) and with the Castiglione d'Olona frescoes, the earliest of which date from ca. 1423, draw our picture into the period between 1423 and 1426.

One bit of external evidence may help us to settle this conjectural dating. The presence of the two stemmi, the sinister of the Ridolfi, the dexter of the Gaddi, while improving the already high probability of the Florentine origin⁴ of our picture proves it to be a commemoration of a "husband-wife" event, a marriage or a birth. The sex of the saint and the substance of the inscription, however, led me to favor the notion of the birth of a male child destined perhaps for the church, and very probably one named Girolamo, as Professor Mather suggests. The name, he tells me, is a common one in the Gaddi family a century later. Now the Archivio di Stato, Carte Dei, Sec. XVIII records a marriage between Maddalena di Niccolò di Antonio Ridolfi and Agnolo di Zanobio Gaddi⁵ under the date 1424. It is difficult to doubt that our picture was painted on the occasion of the birth of the first man-child of this union, in fact our picture and our conclusions respecting its chronology might almost be adduced in proof of the birth of a son between 1424-1426.

Richard Offner.

⁴ The picture has been privately attributed to Sassetta.

⁵ This valuable information was brought to light by Mr. Rufus G. Mather of Florence and kindly forwarded to me by Professor Mather.

A VAN DYCK ST. MARTIN

PERHAPS the most important painting which has recently come from abroad to this country is Van Dyck's St. Martin Sharing his Mantle with the Beggar, which was recently unveiled by King Albert of Belgium at the Toledo Museum of Art. The picture is the gift of M. Charles Leon Cardon, the Brussels critic and connoisseur, to the people of the United States as a token of the gratitude of the Belgians to this country for our assistance to them in the early part of the war. The donor has designated that the painting shall remain in the Toledo Museum as a tribute to Hon. Brand Whitlock.

The painting is a finished sketch on wood, 20 by 25 inches, for the large altarpiece in the church at Saventhem, between Brussels and Louvain. The legend which has attached itself to the larger picture, namely that it was painted by Van Dyck while an affair of the heart held him in Saventhem when he had just started on his first trip to Italy, has now been discredited both by documentary evidence and a critical examination of the picture. M. Max Rooses dates the altarpiece in 1622 or 1623, that is after the artist's return from his first visit to Italy, occasioned by the death of the painter's father. It was commissioned by Ferdinand de Boisschot, Comte d'Erps and Seigneur of Saventhem at about the time of his elevation from Seigneur to Baron. A drawing in the Chatsworth Sketch Book after one of Titian's pictures also proves the painting to have been done after Van Dyck's Italian trip. The head of the horseman accompanying St. Martin is further reminiscent of Titian, while the figure of the beggar in the foreground is closely related to Rubens, both in form and color. Those who have dated the painting before the Italian period and who have seen in it only the influence of Rubens, have been misled by the attribution to that master of the very similar St. Martin, in Windsor Castle, which now has very properly been restored to his pupil. It is evident that the sketch preceded the altarpiece, and it is in no way inferior to the larger painting, which is universally considered superior in the freshness of its color to the other pictures painted at the same period.

In the preliminary painting now at Toledo, St. Martin, then a young cavalry soldier in the army of Constantine the Great, stationed at Amiens, rides forward on a white charger which we like to think represents the Andalusian horse presented as a parting gift by Rubens to Van Dyck. Seeing the naked beggar crouching on a bundle of

straw, he severs his red mantle, to the astonishment of his companion, and gives half to the pauper. The architecture in the background, which is worked up in detail in the altarpiece, is here only sketchily indicated as an arch through which is seen a delicate blue sky. In the altarpiece the number of figures has been reduced, there being but two beggars, the Saint, his comrade, and the suggestion of a third figure in a metal casque instead of the Ethiopian of the sketch.

The original delicate harmony of the colors, with just the right accent in the brilliant red of the mantle against the dark metal of the Saint's armor has been preserved by the varnish with which the artist glazed his painting. It has united with the pigments and gives to the panel the brilliancy of stained glass.

Aside from being a work of highest merit by a great master and being of historical importance, its subject rendered it a peculiarly fitting gift, typifying in the charity of St. Martin the spirit of America in sharing from her great plenty with destitute Belgium.



MEMORY

FOR A FIGURE IN MARBLE BY DANIEL CHESTER FRENCH

*Enraptured with the happy memories
Of other days that visionary pass
Across the silver of the upheld glass
Within her hand, she dreams a dream that frees
The fettered beauty of such days as these
And lives again in loveliness—a lass
That like a goddess seems among the mass
Of those whom Youth forever shuns or flees.*

*She recks not any more of Time or Place,
Rapt in the glory of the days of yore;
With Dian now she flies within the wood;
Vies with fair Helen in her youthful grace,—
Glad with the joy of fabled days once more,
Loved of the gods, and finding life is good!*



VAN DYCK: ST. MARTIN SHARING HIS MANTLE WITH THE BEGGAR
The Museum of Art, Toledo, Ohio

ALBERT P. RYDER'S JONAH

IT IS Albert Ryder's distinction to have painted what is in all probability the only original biblical composition produced since the Italian Renaissance. His choice of subject, Jonah, was singular and suggestive in the sense that it was determined in all probability by the mere fact of his absorbing interest in the painting of the sea and the coincidence of finding in this special theme the religious significance toward which he had also a predisposition—probably inherited from his grand-parents, who were devoted members of a branch of the Methodist faith who dressed in a manner peculiar to themselves in much the same way that the Quakers did. It is impossible to claim pre-eminence for any one of Ryder's greater works but it is certainly true that this picture is one of the very few of his greatest productions. Painted in the middle 'eighties' for Mr. Thomas B. Clarke, whose encouragement of our native painters in those days is responsible more than anything else perhaps for the present interest in American paintings, it has had few owners since it passed out of his possession. Once in the collection of the late Richard Halstead and for many years the property of Colonel C. E. S. Wood of Portland, Oregon, it now belongs to Mr. John Gellatly of New York, having been recently acquired by Mr. Gellatly from Colonel Wood's children, to whom he had given it.

Some idea of the impressiveness of the painting and its influence may be gathered from the following excerpt from a letter of Colonel Wood's to the present owner:

Yes I not only think the Jonah the greatest picture in the world expressing poetic majesty, but I think in the whole history of art Ryder stands a unique and impressive figure—single and alone in style and technique, but what is more, in the creation in a glorious color not at all of paint or earthly materials, of flights of the imagination—pure poetry. Had he worked from nature and models he would have been fettered and would have been more like others—but absorbing the world as a poet does he gave forth from his imagination alone creations that are not to be matched in the world.

The Ryder cult may always be a few, as in truth is the Homer cult, the Shelley and Shakespere cult—there is much pretence but only a few really understand—but the appreciation of Ryder will reach a sort of worship.

While it is not, of course, "the greatest picture in the world", it is worth noting that even in a moment of intense appreciation of its patent nobility, a gentleman of unquestionable and superior culture should write about it in such extravagant terms. It enables one to

measurably estimate the power with which it appeals to the imagination and the understanding upon intimate acquaintance.

In April of 1885, while he was at work upon the canvas, Ryder wrote to Mr. Clarke saying:

Many thanks for your kind remembrance of the fourth hundred for the Temple of Mind.

So sorry not to have seen you as I think you may have brought it personally.

I am in ecstasys over my Jonah; such a lovely turmoil of boiling water and everything.

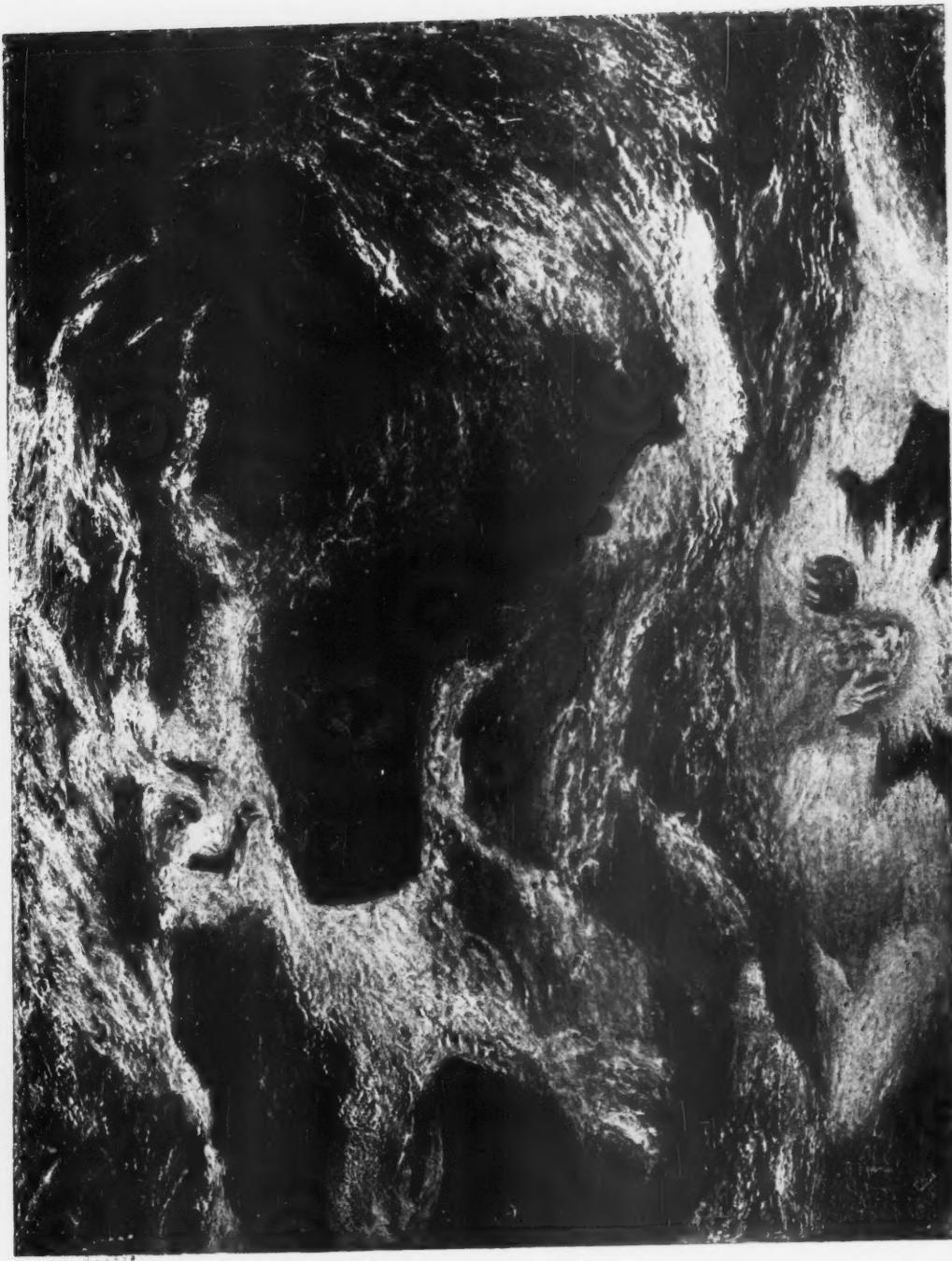
Don't you think we should try and get it in the A. A. A.?

If I get the scheme of color that haunts me I think you will be delighted with it.

Thus we learn that, though troubled over getting the scheme of color he had in mind in painting the canvas, the artist himself was much pleased with the picture and singled out the boisterous waters of the sea to dwell upon particularly in his brief reference to the work. Personally I believe Ryder altered the painting some time after its first completion, as he did practically all of those he could get a chance to work upon after they left his studio. Anyway Elbridge Kingsley's engraving of it in the *Century Magazine* many years ago shows a flying sail upon the boat and an actual whale in place of the "great fish" we see now. A careful examination of the canvas seems to reveal to me evidences of the sail that is no more. These alterations, however, if they were made, have served only to improve the picture.

1972-10-12





ALBERT P. RYDER: JONAH
COLLECTION OF MR. JOHN GELLATLY, NEW YORK

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SOME EARLY OIL PAINTINGS BY JOHN LA FARGE

JOHN LA FARGE was the most cultivated and intellectual of American artists of his time. He was not only a painter but a thinker, a philosopher and a writer of more than ordinary merit. His was a personality of unusual interest and definite force, as is apparent from the number and the quality of those who were his friends, and the importance and variety of the decorations for which he supplied the designs, and which others willingly and gladly co-operated in helping him to execute. Fragile in physique, he was heroic in his undertakings, fecund in originality and vigorous in his thinking as well as in his working. Generous in encouragement, his persuasiveness fired with ambition those who helped him in his artistic undertakings, enabling him to produce what are probably the finest as they are certainly the most important things in the way of decoration as applied to architecture in this country. The great mural painting over the altar in the church of the Ascension in New York, regardless of the fact that it is obviously suggested in composition by similar Italian work of the Renaissance, is the finest religious painting we have of native production. In stained glass also the best that we have is from his hand.

Beside many books which La Farge found time to write in the course of a busy lifetime there are two admirable volumes about him and his work, one by Cecelia Waern published in England before his death, the other the "Life" by Royal Cortissoz.

His work included much beside painting in oil and in watercolor, and indeed his greatest contribution to the art of the nineteenth century is probably the series of decorations in stained glass and mosaic which he produced for various public buildings and private dwellings. He has been called a modern "old master", and in the sense that in later life most of his designs were actually executed by others working under his direction the designation was singularly appropriate. Excepting the sketches in water-color and the oil paintings which he brought back from the South Seas there is not much of importance entirely from his own hand after the 'eighties'. It is therefore scarcely surprising that these South Sea pictures are little masterpieces for they represent the final development of his abilities as a painter. They are vivid with tropical color and instinct with the life they picture. As triumphantly as Warren Stoddard and

Louis Stevenson made the vision of Samoa a reality in literature La Farge made it a reality in painting. The idyllic charm of these islands of romance flavors the fruit of their labors and makes it pleasant to the taste of those to whom the beautiful is the richest food for thought.

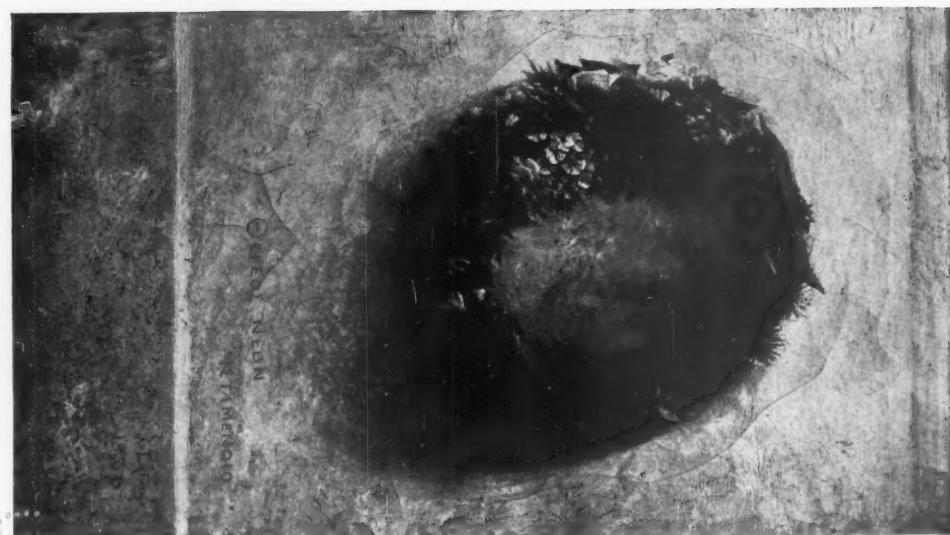
A number of the most successful pictures from his Samoan portfolio are reproduced to illustrate his volume of "Reminiscences of the South Seas" and so may be studied at leisure in the privacy of one's home. Color reproductions of works of art are never more than measurably true, but on the other hand they give one generally a fair idea of the actual coloring of the originals. These reproductions are surprisingly good in that way and one may accept them as reasonably exact copies in miniature of La Farge's pictures. Among the subjects *Fayaway Sails Her Boat* and *The Boy Sopo* will suffice to acquaint one with the romance of the natives, and the *Tomb of Siga*, *Sapapli* and the *Village of Nasogo* with the natural beauties of their environment. They also prove, I think, conclusively that he was one of the greatest, if not the greatest, of American painters in water color, his works in the medium exhibiting a certain fineness that one will look for in vain in similar works of Winslow Homer's for instance.

The best of Homer's water colors are merely sketches while the best of La Farge's are exquisitely finished paintings. Many of the landscapes in the book mentioned are miraculously beautiful renderings of momentary effects of color in light and shadow in the sky or upon the sea, and must have been instantaneous records in the same sense that many of Homer's sketches are. From the obvious fact that La Farge's are finished pictures it is reasonable to conclude that he was the greater master of the medium.

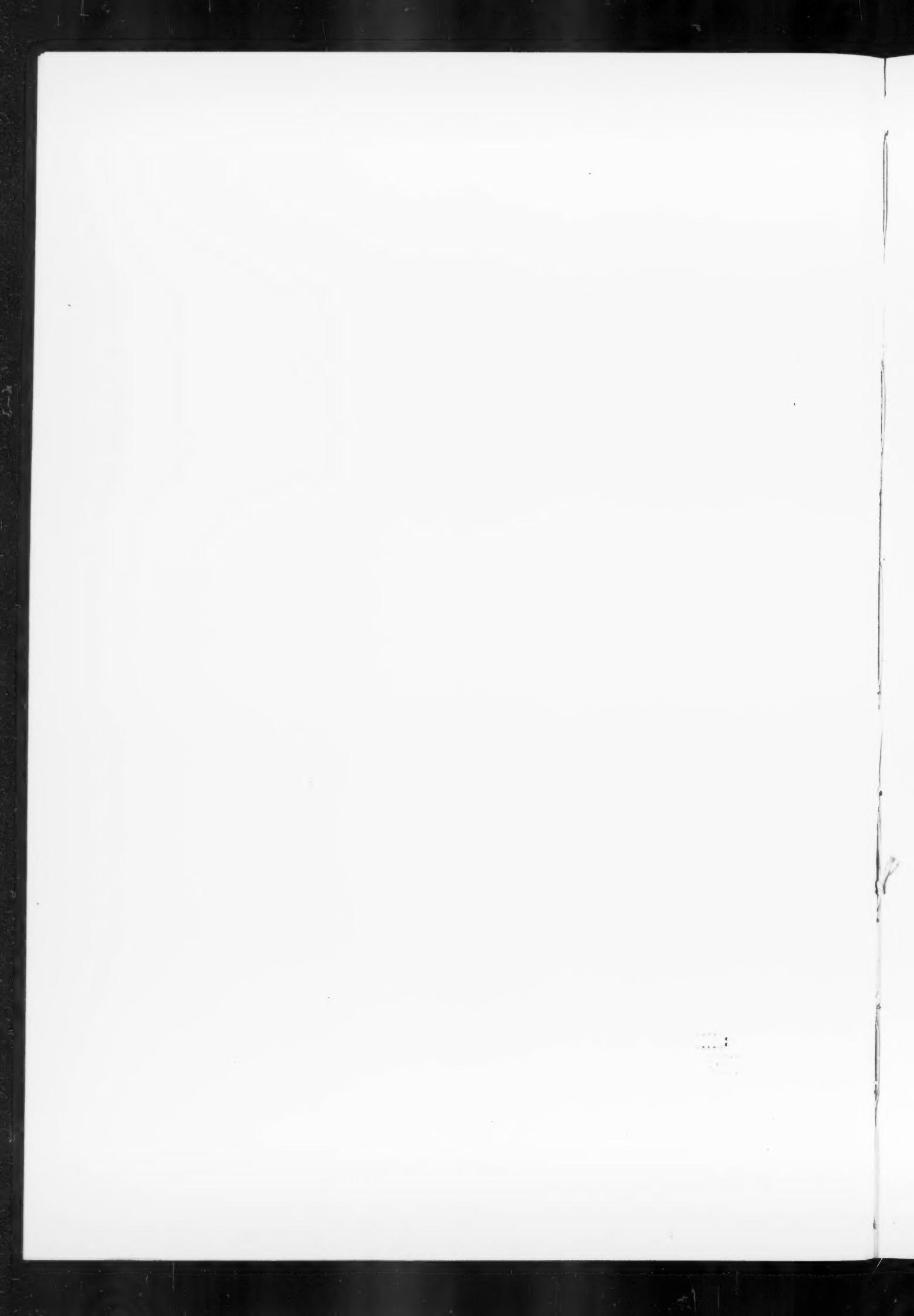
Almost invariably I find myself as I study the works of modern painters liking more and more their earlier productions. This is not so much the case with those whose development is unarrested by the apathy of age or the complacency of self-satisfaction in a particular formula including both motif and technic, and certainly not true of La Farge. However, several of his oils painted long before his travels I treasure above any of his works excepting the South Sea pictures. *The Lady of Shallot*, formerly in the collection of the late William T. Evans, seems to me one of the most poignantly beautiful of all paintings of its type—the depths of its color provides an harmonious minor strain in perfect keeping with its mood. *The Wreath* owned

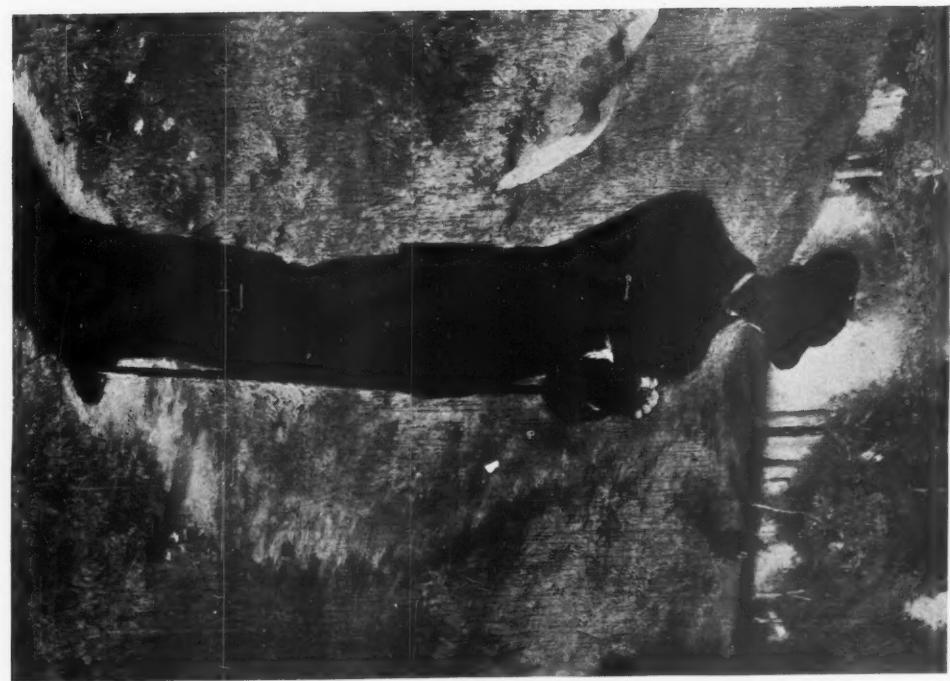


JOHN LAFARGE: PRAYER
Property of Mr. Montross, New York



JOHN LAFARGE: THE WREATH (1866)
Collection of Mr. John Gellatly, New York

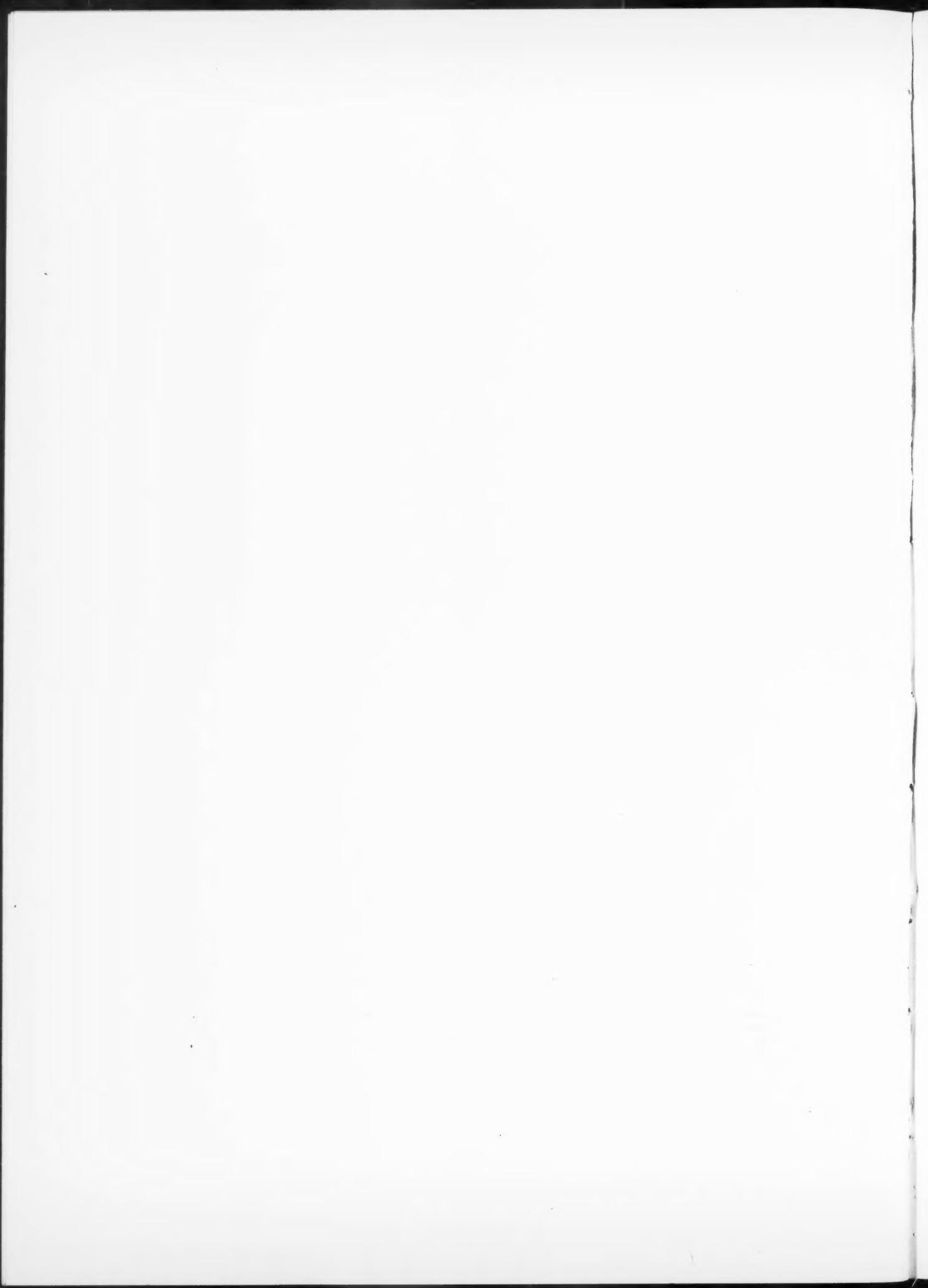




JOHN LA FARGE: SELF PORTRAIT (1859)



JOHN LA FARGE: MAUA, A SAMOAN (1896)



by Mr. John Gellatly is more inviting in color and by just so much more pathetic in its interpretation of the insecurity of life and the fragility of youth. The simple stone, the single wreath, the brief inscription—ΘΕΡΕΟΣ ΝΕΟΝ ΙΣΤΑΜΕΝΟΙΟ (As summer was just beginning)—is touching beyond description. Painted in 1866 it remains one of the most satisfying of all his works—and one of the most intimate in its bearing upon life. The small self-portrait which I reproduce is signed and dated 1859 and though but little more than a sketch is a fascinating one in which the characteristics of the artist are revealed to a surprising degree and in which the pose is one that was familiar to all of his friends. I saw it many years ago, and except that it was very reserved in tone—an arrangement in gray, gray-green and dark colors generally—I retain nothing more than a very definite memory of the intriguing charm of its informality.

An easel picture more in sympathy with his later mural work is the figure now in the possession of Mr. Montross. The attitude is that of prayer and the beatific expression upon the lovely face is suggestive and uplifting in a supreme sense. In color it has all the richness that is peculiar to his work in glass and a brilliancy that is masterfully manipulated so as simply to add to its exquisite beauty. It is the most important picture of its type that I, personally, know from his brush.

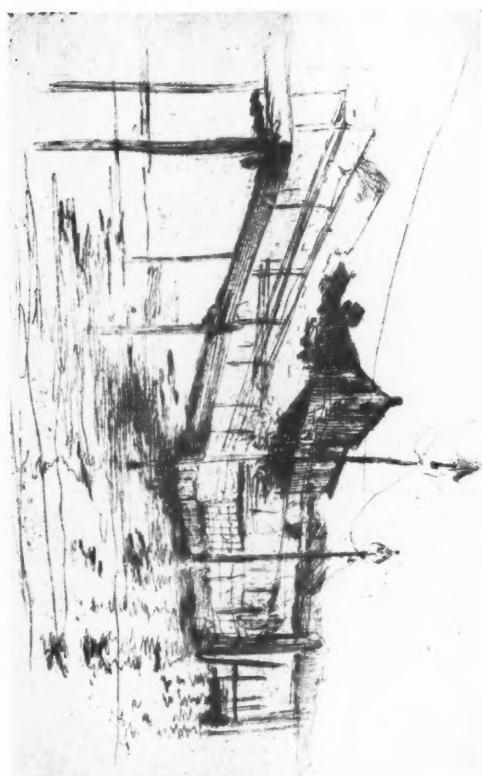
Tudor Fainriod Sumner.

JOHN H. TWACHTMAN'S ETCHINGS

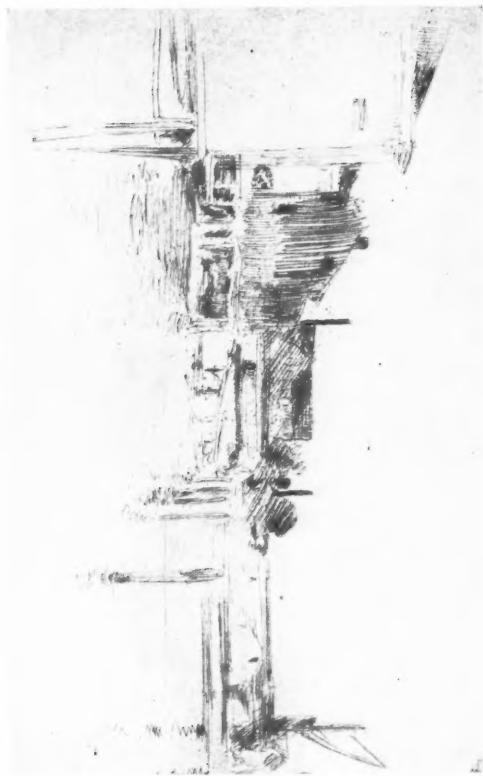
IN his etchings as in his paintings, Twachtman has given to us the great pleasure he took in nature just as it stood about him touched by the hand of man. They show the kind of thing he loved, just a clump of trees in a ravine, rowboats tied up to the shore, the bay back of a seashore cottage or an old broken barn by the roadside. He must have known and loved these bushes well, else he could not have told us of their beauty in such tender and sensitive lines. Man enjoys what he understands and knows, and so we love these etchings for they are of the places we too know. They are the real world, the seashore where we too have spent our vacations, the fields where as children we too once roamed. Twachtman etched the nature about him just as he painted real snow-storms, not peculiar visions of them but the storms everybody knows.

He did not delight in lonesome nature, but in that which has the print of man upon it. There are no people in his etchings, but we always feel their presence. He was interested not in the bushes and grass but in the footpath worn by the feet of human beings as under a scorching sun they went over the dunes to the ocean beyond. He loved the bay, not a lonely uninhabited bay but one with houses built over it and docks built into it. It is the bay as enjoyed by man. The houses are so comfortable, so in sympathy with the water beneath them. They are so human, so enjoyed by their inmates. Although there is not a person to be seen, we know that in them live many people whom we should not be surprised to see at any instant. The feeling of their presence is almost stronger than if they were in the picture. This is not the work of the usual kind of naturalist, it is rather a human variety, a bigger, broader kind. Twachtman gives the blow of the wind in the tops of the trees and the fast moving clouds above them but there is a barn beneath where we are sure men work.

His are truly painter's etchings for he strove mainly for value and then added line. We know just how far from us is each object by how light or dark it is, rather than by any shape in its drawing. This is true painter's perspective. In this Whistler excelled, particularly in his sketches. Like him, Twachtman often rendered his values by means of series of parallel lines resembling delicate sensitive rails of a picket fence. Then he just indicated the shape of each object by a frail little outline but one in spite of its slightness very reminiscent



BRIDGE AT BRIDGEPORT



BRIDGEPORT



YACHT DOCK AT BRIDGEPORT



INNER HARBOR, BRIDGEPORT



JOHN H. TWACHTMAN: ETCHINGS

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22

of the etchings of Duveneck under whom he studied in Cincinnati and later in Venice. Especially in the "Dock at Newport" and the etching called "Bridgeport" are the lines full of the homely squareness and substantiality always characteristic of Duveneck's work. This is strange because Twachtman's painting does not resemble his master's at all.

We feel a Japanese influence in these etchings of the same kind that is in Whistler's work. Perhaps this is strongest in "The Old Toll House at Bridgeport." Here we hardly realize this rising bridge with the frail looking house beyond are in America. The loose free way they are etched helps to give this impression but it is probably aided by the lightness and simplicity of Twachtman's manner.

Copper is perhaps more sensitive to the artist's tool than any medium in which man can work. Therefore each touch has great power of suggestion. Each line is heavy with meaning and many lines and much work in an etching are generally wearisome. Twachtman's manner was naturally light, frail, sensitive, suggestive, careful. Unlike his painting, his etchings though carefully done are carefree. There is the feeling of a vacation in them. It is contagious and we find ourselves happy and carefree, too. They were drawn in joy with great love for the objects and scenes he etched and as we look at them we feel this joy and love too. The power of copper to tell much in few lines makes them as complete as his paintings.

We see many of the characteristics of Twachtman's oil work in his etchings. The "Dock at Newport" is full of the delicate evanescent light effects he so loved, "the light and atmosphere enveloping the landscape being to him the charm and therefore the qualities most vital." We see here too his sense of rhythm. He plays or he gently dances his values. It is darkest just where it makes the print most beautiful to have it darkest and it grows lighter just where it will bring all into a harmony. We notice the same fine sense of gray in this work that is in his paintings of snow and water and mist. Unfortunately a few etchings are heavily bitten and so of course lose these delicate tones which are so much their charm and distinctive character. Here too the lines lose their meaning as values and are seen as individual lines, which make them seem characterless. It is unfortunate that this should have occurred as we lose the enjoyment of several etchings by it.

Like Rodin, Millet and Duveneck, Twachtman made but few plates. It is strange that this should be true of so many of the greatest etchers.

A LIST OF ETCHINGS BY JOHN H. TWACHTMAN

- | | | | | | |
|----|--------------------------------|--|----|----------------------------------|---|
| 1 | <i>Wintry Day</i> | $3\frac{1}{8}'' \times 4\frac{1}{8}''$ | 14 | small plate | $6\frac{1}{4}'' \times 9\frac{3}{4}''$ |
| 2 | <i>Bridgeport</i> | $3\frac{1}{2}'' \times 5\frac{7}{8}''$ | 15 | large plate | $9\frac{1}{8}'' \times 15''$ |
| 3 | <i>Abandoned Mill</i> | $4\frac{1}{8}'' \times 2\frac{15}{16}''$ | 16 | <i>Canal Boats</i> | $4\frac{1}{16}'' \times 8\frac{11}{16}''$ |
| | <i>Bridge at Bridgeport</i> | | 17 | <i>Miami River</i> | $3\frac{7}{8}'' \times 5\frac{1}{8}''$ |
| 4 | small plate | $4'' \times 5\frac{7}{8}''$ | 18 | <i>Autumn</i> | $4\frac{3}{8}'' \times 6\frac{5}{8}''$ |
| 5 | large plate | $12\frac{1}{4}'' \times 7''$ | 19 | <i>Yacht Dock at Bridgeport</i> | |
| 6 | <i>Boats on the Maas</i> | $10\frac{1}{2}'' \times 15''$ | | | $7\frac{7}{8}'' \times 12''$ |
| | (2 states) | | 20 | <i>Snow Landscape</i> | $5\frac{1}{4}'' \times 8\frac{1}{4}''$ |
| 7 | <i>Dordrecht</i> | $3\frac{3}{4}'' \times 5\frac{1}{8}''$ | 21 | <i>Willows and Footbridge</i> | |
| 8 | <i>Coal Docks, Bridgeport</i> | $4\frac{3}{4}'' \times 2\frac{3}{4}''$ | | | $3\frac{1}{8}'' \times 4\frac{7}{8}''$ |
| 9 | <i>On the Canal, Holland</i> | $4\frac{1}{8}'' \times 5''$ | 22 | <i>On the Quay, Dordrecht</i> | |
| 10 | <i>Evening at Dordrecht</i> | $12\frac{5}{8}'' \times 20\frac{3}{8}''$ | | | $4\frac{1}{8}'' \times 5\frac{1}{4}''$ |
| 11 | <i>Windmills</i> | $4\frac{7}{8}'' \times 6\frac{7}{8}''$ | 23 | <i>Shanties, Bridgeport</i> | $2\frac{3}{8}'' \times 3\frac{5}{8}''$ |
| 12 | <i>Evening</i> | $4\frac{7}{8}'' \times 7\frac{3}{8}''$ | 24 | <i>Sailing Vessels at Anchor</i> | |
| 13 | <i>Venice</i> | $3\frac{5}{8}'' \times 5\frac{7}{8}''$ | | | $3\frac{7}{16}'' \times 5\frac{1}{2}''$ |
| | <i>Inner Harbor Bridgeport</i> | | 25 | <i>Dock at Newport</i> | $6\frac{1}{8}'' \times 4\frac{1}{8}''$ |
| | | | 26 | <i>Bridgeport (large)</i> | $9\frac{1}{4}'' \times 15''$ |
| | | | | | (Not same subject as No. 2) |

Margery Quester Ryerson

